



PERTH ROYAL ART PRIZE FOR LANDSCAPE

ROYAL AGRICULTURAL SOCIETY *of* WA

2025

ACKNOWLEDGEMENT OF COUNTRY

We acknowledge the Traditional Owners of the lands throughout Australia, from whom we learn, as we cultivate a greater connection of place and each other. We pay respect to Elders past and present.

MISSION STATEMENT

To showcase Western Australian artists of a high standard and provide the public with a diverse display of visual arts.

THANK YOU TO OUR VALUED SPONSORS



artsource

ART & CRAFT WORLD



31 August — 7 September 2025
10.00am — 4.00pm daily
Free entry
Wilkinson Gallery, Claremont Showground, Perth, WA

For online sales, scan QR code or visit:
perthroyalshow.com.au/competitions/perth-royal-art-prize



2025 PERTH ROYAL ART PRIZE

**The Prize is for artworks that interpret the theme of landscape.
Landscape can be real or imagined/of the mind; rural or urban; of the country or the city.**

The Perth Royal Art Prize was established by RASWA in 1974 and has grown in artistic calibre each year. For more than fifty years artists have used the prize as a springboard to propel and further their careers, subsequently making meaningful contributions to the arts community in WA and nationally. Exhibited works are a popular attraction and are available for sale. The Perth Royal Art Prize is the singular art prize in this State committed to landscape, offering a prize pool of over \$23,000, including \$20,000 for First Prize.

FIRST PRIZE
\$20,000
(non-acquisitive)
Sponsored by RASWA

HIGHLY COMMENDED
Two \$1,000 prizes of professional
art services or stretched canvases
Sponsored by Art Install

EMERGING ARTIST AWARD
\$500
Sponsored by RASWA

Art & Craft World \$500 voucher
Sponsored by Art & Craft World

Artsource PLUS Membership
Sponsored by Artsource



2025 Finalist Anita Phillips *Tumbling, together...* 2025, oil and cold wax on panel, image courtesy the artist

FOREWORD

It is my great pleasure to welcome you to the 2025 Perth Royal Art Prize for Landscape

This year we are proud to present the works of 61 Western Australian artists, shortlisted from a record 288 submissions. With a prestigious non-acquisitive \$20,000 first prize, the Perth Royal Art Prize remains one of the State's most significant opportunities for artists to showcase their creativity and engage with new audiences.

The Royal Agricultural Society of Western Australia (RASWA) has been showcasing Western Australian artists and for more than 50 years the Prize has provided an important platform for both emerging and established artists. It continues to grow in prominence, reflecting the depth of talent across our State (from Warmun to Albany), and the many diverse interpretations of the unique Western Australian landscape.

The theme of landscape holds particular resonance for RASWA, with the intrinsic connection between land and community lying at the heart of our organisation's mission to "celebrate the best in Western Australia." The Art Prize and this exhibition reflect that broader vision, highlighting not only the richness of our environment but also the creative ability and cultural vibrancy that define our State.

I extend my warm thanks to the team who continue to elevate the calibre of this exhibition; Sandra Murray (Perth Royal Art Prize Curator); our judging panel Lia McKnight (Curator, John Curtin Gallery, Curtin University) and Hiroshi Kobayashi (Perth Royal Art Prize 2024 Winner); and selection panel David Attwood (Artist and Sessional Academic), Ron Bradfield Jr (Bard, Jawi man, Carrolup Community Advisor, John Curtin Gallery) and Aimee Dodds (Associate Curator, The Art Gallery of Western Australia), for their thoughtful and discerning selection of this year's finalists. I also acknowledge with gratitude our sponsors Art Install, Artsource, and Art & Craft World.

Finally, I congratulate all of the shortlisted artists for their stunning contributions. Their works invite us to pause, reflect, and engage with the landscapes that shape us as Western Australians. I encourage you to explore this year's finalists, connect with the stories told, and to join us in celebrating the exceptional vision of our State's artistic community.

Thank you for being part of the 2025 Perth Royal Art Prize for Landscape.

John Snowball

President, Royal Agricultural Society of Western Australia

AN ENDURING COMMITMENT TO OUR STATE'S ARTISTS

The Perth Royal Art Prize for Landscape is proud to return in 2025 with the valued support of the Royal Agricultural Society of Western Australia (RASWA). Dedicated to the theme of landscape, the Prize recognises artistic excellence and creative expertise. It is one of the highest paying prizes open solely for artists from this state.

Reflecting RASWA's enduring commitment to WA artists, the First Prize of \$20,000 is awarded on a non-acquisitive basis, thus allowing the winner to retain their work for sale or future exhibition. The substantial cash award can be used at the artist's own discretion; to cover material or studio costs, fund research, or dedicate time to their practice. Open exclusively to visual artists working in two-dimensional media, the Prize offers a rich perspective on current creative activity within WA.

First presented as an art competition in 1974, and relaunched in 2017 in its current format, the Prize has grown into a much-anticipated fixture on the WA arts calendar. Since my appointment as the Curator in 2017, I have been inspired by the dedication, passion and range of artists.

This year's 61 finalists represent a breadth of practices across urban, rural and regional WA, from the Kimberley to Kalamunda to Fremantle to Torbay. Showcasing emerging and established talent across diverse cultural backgrounds and walks of life, the artworks span a range of two-dimensional media and approaches, with each offering the maker's individual interpretation of the theme.

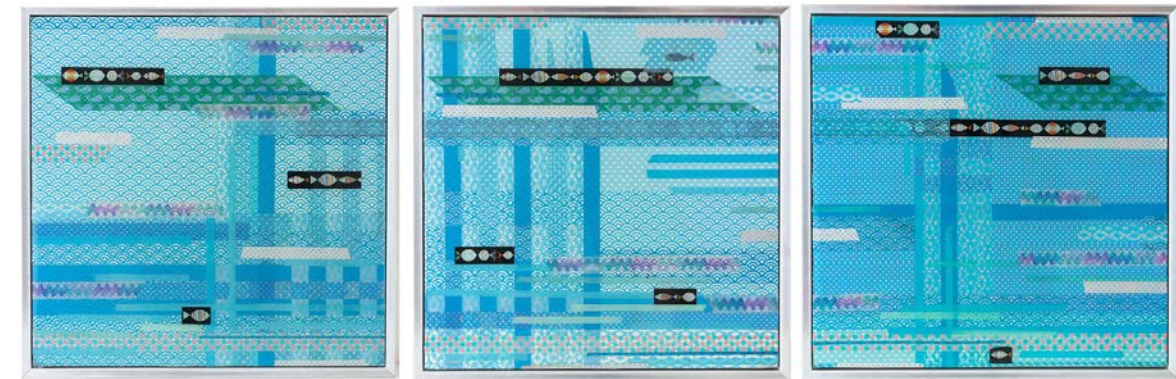
For this prize, the definition of landscape is guided by the following premise — *Landscape can be real or imagined / of the mind; rural or urban; of the country or the city.*

This year, there is a noticeable state of concern for ecological precarity reflected in the works. A number of artists have addressed urgent environmental issues: the fragility of our South West Jarrah forests, the ongoing impacts of mining and land clearing across the state, and broader challenges and possibilities.

Conservation and sustainability are prominent themes within the artists' statements; these creative practitioners each have a voice that should be heard. The finalists' works reflect landscapes that are geographic, political, ecological, and imagined, abstract and mimetic, all unified by a shared dedication to the genre and to artmaking itself.

Alongside the First Prize, RASWA presents two Highly Commended Awards sponsored by Art Install, and an Emerging Artist Award supported by RASWA, Artsource (The Artists Foundation of WA) and Art & Craft World. These awards honour works of outstanding quality and should not be considered as merely runners up to the First Prize.

This Prize offers much-needed professional exposure, peer networking and audience opportunities, plus the experience of a curated exhibition; which are particularly vital considerations for the many finalists without gallery representation. To be recognised as a finalist or presented one of the awards can have significant positive effects on an artist's career, no matter what phase.



2025 Finalist Minaxi May *Life is an ocean* 2025, washi tape (paper), glue, epoxy resin, triptych
image courtesy Art Collective WA and the artist

A record 288 artists submitted entries and each submission was rigorously assessed by a panel of industry professionals, with selection based on artistic merit, originality and execution.

I thank the selection panel immensely: David Attwood, artist and Sessional academic; Aimee Dodds, writer and Associate Curator, The Art Gallery of Western Australia; and Ron Bradfield Junior, Bard, Jawi man, Community Engagement Facilitator, John Curtin Gallery for First Nations entrants; for their diligence and commitment.

The selection panel carefully considered each of the entrants' works regarding their visual qualities, skills and technical excellence, and interpretations of the theme. Seascapes, scenery, skylines, suburbia... each composition from the traditional to the contemporary was adjudicated, culminating in the 61 selected finalists. Much debate and discussion ensued, as did the panel's immense appreciation for the vulnerability and proficiency of entrants.

I extend my gratitude sincerely to the judges: Hiroshi Kobayashi, 2024 First Prize winner and Lia McKnight, Curator, John Curtin Gallery, Curtin University and WA-based artist, for their expertise and discernment. The judges were impressed by the energy and calibre of works and the varying artistic processes employed: from painting en plein air, to immersing viewers into subjective emotional states, or experimenting with form and materiality, each artist offering something original and compelling.

Now in its fifty-first year, the Prize is a testament to RASWA's dedication to fostering WA talent. It remains a celebration of our artists, our shared environment, and the many ways in which landscape continues to inspire, provoke, and motivate. It is an honour to be the Curator for this prize and deliver artists the invaluable opportunity to present their work within a professionally curated environment. I wholeheartedly congratulate all participating artists for 2025.

Sandra Murray
Perth Royal Art Prize Curator

FIRST PRIZE

André Lipscombe
born United Kingdom, lives Perth, Western Australia

Crustose painting 2025
acrylic on plywood
courtesy Art Collective WA and the artist

Artist's statement
I bring paintings into existence through a spectrum of informal time-based painting techniques over long periods of time. In this work thousands of paint layers creates a tactile form that both reveal a pattern of experience and resemble the narrative of constant growth in nature.

In this piece I have drawn upon my experience of native Crustose Lichens, a common symbiosis of algae and fungus, that typically grow 1 mm a year on very hard substrates, like granite. To make this work I have repurposed timber, and a palette of household paints sourced from neighbourhood roadside collections and community donors.

Judges' comments
Demonstrating a sophisticated use of technique, Lipscombe's *Crustose painting* has evolved over an extended period of time through thousands of layers of found paint. Echoing the lichen that informs this study, the work appears like a natural manifestation of slow growth, belying the intense labour of its creation.

The rigorous discipline of Lipscombe's practice is evidenced in the final work, an intriguing and dense object that holds immense energy. Here, macro and micro perspectives merge. The tonal variations of the encrusted paint project a sense of timelessness and ancient granite landscapes.



HIGHLY COMMENDED

Troy Drill

born Wyndam, lives Warmun, Western Australia
country: Gija

Kangaroo fat dreaming 2025
traditional ochre on canvas painted with bush grass
courtesy Warmun Art Centre

Artist's statement

Dis painting is called *Kangaroo fat dreaming*. Mi bin use ochre from my Country and bush grass to make dis one. Dis story bin come from my old people. It talk 'bout old man who read da Country, 'e look da ground, look dam marks where kangaroo and dingo bin walk.

Dem line on da hill, dem show dem tracks. Dass how we find feed, how we survive. Mi painting what my old people bin learn me. I keepin' dem story strong, for da young fellas now.

Judges' comments

This is a striking and bold representation of a story handed down through the artist's family, a part of his and his Elders' Dreaming. Drill demonstrates a masterful use of ochre and fine line to create an image that is a mesmerising depiction of his people's Country.

An immersive landscape that draws the viewer in, *Kangaroo fat dreaming* pulsates with energy, communicating the power and lifeforce of the land. Utilising bush grass and natural ochre, the artist has adeptly created a scene that captures the raw beauty and ancient history of Gija Country.



HIGHLY COMMENDED

Nicole Slatter

born Perth, lives Perth, Western Australia

Remnant 2025

oil on board

courtesy the artist

Artist's statement

Remnant is the feeling left behind in the landscape, after a key part has been taken or destroyed.

Judges' comments

Slatter's dexterously executed painting is an eery evocation of a landscape within a non-specific location. A sense of absence and other worldliness is generated by a deliberately ambiguous composition: the impenetrable sky scape and lack of horizon line is in contrast to the foreground treatment of deftly painted plants, trees and undergrowth of murky shadows.

Remnant is a compellingly mysterious landscape that captivated the judges; it is an accomplished artwork that rewards contemplation. As the artist comments, there is something amiss, a part of this vista has vanished.



EMERGING ARTIST AWARD

Breanna Vos

born Sydney, New South Wales, lives Perth, Western Australia

Archived, 2025 2025

drypoint etching on steel with aquatint and relief roll on archival paper
courtesy the artist

Artist's statement

Archived, 2025 uses drypoint, aquatint and an off-white relief roll on steel plate to echo the effects of coral bleaching and ocean acidification. Based on my own photos of Moore Reef, this work captures the reef as it was in that moment - a living memory held against the backdrop of imminent coral decline.

This work reflects on coral as consequential ephemera, fleeting and fragile. The striking, beautiful image mimics tourism campaigns, prompting reflection on how we glorify nature while its reality quietly disappears.

Judges' comments

Most worthy of the Emerging Artist Award this underwater scape depicts a highly concerning environmental issue, the bleaching of coral, evident at Moore Reef, near Cairns. Vos' *Archived, 2025* has addressed this topic with a visually arresting depiction of the coral which gives the impression of beauty, despite its ongoing jeopardy.

The etching plate has been worked skilfully to create a sense of inky depths. Derived from the artist's own documentation of the reef, the nebulous forms in mirror image suggest not only underwater landscapes but human anatomy and the subconscious.



LIST OF WORKS

All works 2024-25, all measurements in cm, height x width x depth
Catalogue numbers not consecutive as they are the exhibit number allocated to each entry from the application process

1.	Kylee Larsen	Golden Hour	monoprint on plywood, overlayed with acrylic and gold leaf	80 x 122 x 4	\$5,000	69.	Denise Pepper	A thousand cuts	charred Jarrah, glass	120 x 40 x 4	\$2,800
6.	Malcolm Hundley	Morning, Avon Terrace, York	acrylic on canvas	40 x 60 x 5	\$1,500	76.	Phil Barron	Memory of a flood	oil on canvas mounted on board, diptych	32 x 52 x 2	\$820
16.	Jen Mellor	Ocean beyond the stillness	acrylic on canvas	102 x 129 x 5	\$7,820	77.	Alexander Beetle	The man who sold the last tree in trade for skin of gold	oil and enamel on canvas	122 x 122 x 4	\$3,600
19.	Andrew Daly	Meandering path	oil on canvas	76 x 61 x 4	\$3,000	88.	Cecil Mosquito	Soda Spring - Turner story	traditional ochre on canvas	100 x 100 x 3	\$1,500
25.	Kathy Ramsay	The living healing waters of Bow River Country	acrylic on canvas	80 x 80 x 3	\$2,150	89.	Matthew McVeigh	Superpit	mixed media on canvas, diptych	50 x 100 x 4	\$1,900
27.	Nicole Slatter	Remnant	oil on board	81 x 122 x 2	\$3,000	93.	Dominique Coiffait	Into the wild night	burnished multi block lino print - 70 hand carved lino blocks, printed over mono print ground, oil based ink on Sirio paper	105 x 75 x 4	\$4,800
33.	Jordan Andreotta	Where evening comes to rest	oil on board	30 x 42 x 1	\$2,000	95.	Sue Leeming	Hikoi: everseeking	oil, ink, cold wax on marine ply	100 x 100 x 4	\$5,500
39.	Michael Francas	City rubble - evanescence	acrylic on canvas	92 x 122 x 4	\$4,600	99.	André Lipscombe	Crustose painting	acrylic on plywood	35 x 35 x 8	\$5,500
45.	Jacinda Bayne	Golden Hills	oil on canvas	122 x 122 x 2	\$7,500	109.	Wade Taylor	Embers	oil on wood, diptych	42 x 70 x 5	\$3,500
46.	Lori Pensini	The conversation #5	oil, acrylic and burnt charcoal on linen	130 x 115 x 3	\$8,800	114.	Anita Phillips	Tumbling, together...	oil and cold wax on panel	125 x 125 x 4	\$5,200
49.	Yoshiko Gunning	Grass tree composition #7	pastel, charcoal on Canson paper	75 x 60 x 3	\$2,200	120.	Everlyn Sturges	The birds, the trees and the rocks	spore prints and archival ink pen on watercolour acid free paper	72 x 95 x 2	\$1,295
51.	Katie Glaskin	All the light we cannot see	acrylic on canvas	110 x 110 x 3	\$2,000	125.	Charmaine Ball	Static motion	acrylic on Belgian linen	81 x 81 x 3	\$3,000
57.	Jessica Holliday	River reverie	soft pastel on archival mat board	80 x 135 x 4	\$6,900	128.	Jane Tangney	Wilyabrup Melaleuca	oil and beeswax on canvas	140 x 135 x 3	\$8,500
64.	Ross Potter	Fear of going back	graphite on watercolour paper	114 x 76 x 10	\$4,500	132.	Ralph Baker	Mount Robinson, Hamersley Range	watercolour and gold leaf on Arches cotton paper	61 x 111 x 5	\$3,400
65.	David Ledger	Expedition	oil on canvas	81 x 101 x 3	\$4,000						
67.	Stuart Earnshaw	Gehenna Way 6166	oil, acrylic, enamel, paper collage, plaster and pva glue, coloured pencil on board, diptych	85 x 122 x 5	\$1,850						

136.	Jenni Gray	<i>After the house died, all the ghosts came</i>	acrylic on board	60 x 46 x 4	\$1,200	220.	Anne McCaughey	<i>North Avon - looking South</i>	mixed media on Hanhemühle paper	42 x 50 x 3	\$4,500
140.	Pamela Tang	<i>Untitled 229</i>	acrylic, pigment, chalk, dirt and rice paper on canvas	40 x 30 x 2	\$800	224.	Alex Spremberg	<i>Forever Beach</i>	enamel on wood	120 x 90 x 3	\$7,500
141.	Godfrey Blow	<i>Shadows</i>	oil on Belgian linen	92 x 61 x 5	\$5,000	225.	Jane Coffey	<i>Threads of focus</i>	pigment ink on watercolour paper	30 x 21 x 3	\$950
143.	Lauren Kennedy	<i>Balmy nights</i>	acrylic on linen	132 x 98 x 4	\$3,800	233.	Ken Wadrop	<i>Termite mounds of the Gascoyne</i>	oil on board	122 x 90 x 5	\$12,000
152.	Emily ten Raa	<i>My bare bones</i>	oil on canvas	91 x 91 x 4	\$2,500	235.	Darryl Dempster	<i>Body of water</i>	mixed media on canvas	120 x 90 x 5	\$2,100
156.	Fiona Harman	<i>Blue</i>	oil on board	30 x 40 x 2	\$620	240.	Julie Silvester	<i>Such stillness, Lake Ballard</i>	pastel on acid free mat board	67 x 94 x 4	\$2,450
159.	Josephine Johnson	<i>Cloudsmoke</i>	acrylic, oil and charcoal on board, diptych	90 x 120 x 4	\$2,200	244.	George Haynes	<i>Little Salt Lake 4</i>	acrylic on canvas	96 x 117 x 2	\$18,000
165.	Ben David	<i>Stranded forest</i>	pure Australian recycled wool on MDF	102 x 102 x 2	\$3,000	246.	Indra Geidans	<i>Poise</i>	oil on canvas	122 x 88 x 3	\$6,200
172.	Breanna Vos	<i>Archived, 2025</i>	drypoint etching on steel with aquatint and relief roll on archival paper	110 x 124 x 4	\$3,200	258.	Olivia Jones	<i>Turbulence</i>	watercolour, acrylic and oil paint with crushed Toodyay rock on canvas	122 x 122 x 4	\$2,200
173.	John Manson	<i>On any day</i>	oil on canvas	76 x 101 x 3	\$4,000	270.	Shelley Cowper	<i>Under the Milky Way</i>	etching, collagraph, monoprint, woodcut on archival paper	87 x 75 x 4	\$1,850
177.	Harry Conneally	<i>Solitary playground II</i>	oil on aluminium plate, board mount on varnished acrylic	60 x 90 x 1	\$1,000	271.	Lorraine Defleur	<i>Urban veins</i>	archival ink on Arches paper	66 x 88 x 4	\$3,200
197.	Vania Lawson	<i>Deluge</i>	oil on Birch board	81 x 122 x 5	\$5,800	274.	Kia Dowell	<i>Denggerr bemberrama daam - Ripping up Country</i>	traditional ochre on canvas	80 x 80 x 3	\$1,450
200.	Ric Burkitt	<i>A perfect kind of freedom</i>	acrylic on linen	125 x 94 x 6	\$2,500	279.	Minaxi May	<i>Life is an ocean</i>	Washi tape (paper), glue, epoxy resin, triptych	32 x 98 x 6	\$1,950
202.	Troy Drill	<i>Kangaroo fat dreaming</i>	traditional ochre on canvas painted with bush grass	80 x 100 x 3	\$1,500	280.	Mikyla Baggstrom-Wild	<i>Buried in asphalt</i>	acrylic on canvas, modeling paste, pebbles, epoxy resin	63 x 63 x 5	\$4,200
205.	Emma Benichou	<i>High summer offering</i>	oil on canvas	48 x 38 x 5	\$1,350	282.	Kay Wood	<i>Places I have been - things I have seen</i>	acrylic, oil, oilstick on canvas	122 x 92 x 10	\$3,500
208.	Geoffrey Wake	<i>Moon and the Spider Orchid</i>	synthetic polymer on canvas	117 x 133 x 5	\$6,000						

SELECTION PANEL

David Attwood
Artist and Sessional Academic based in Boorloo/Perth

Ron Bradfield Junior
Bard, Jawi man, Carrolup Community Advisor,
John Curtin Gallery, Curtin University

Aimee Dodds
Writer and Associate Curator,
The Art Gallery of Western Australia

Sandra Murray
Perth Royal Art Prize Curator,
Independent Curator and Arts Consultant

JUDGES

Hiroshi Kobayashi
WA based artist, winner 2024 First Prize

Lia McKnight
Curator, John Curtin Gallery, Curtin University;
WA based artist

Sandra Murray
Perth Royal Art Prize Curator,
Independent Curator and Arts Consultant

PREVIOUS WINNERS

2017 Olga Cironis **2018** Penny Coss **2019** Tim Burns **2022** Lori Pensini **2024** Hiroshi Kobayashi

Perth Royal Art Prize Curator
PRS Competitions and Biosecurity Manager
Competition Supervisor
President
Vice President

Sandra Murray
Natalie Raynor
Louise Brean
John Snowball
Anne Stroud



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Cover: 2025 Finalist Julie Silvester *Such stillness, Lake Ballard* 2024, pastel on acid free mat board, image courtesy the artist

